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There is shown a reproduction of a Napoleonic bed, whose elaborate carvings typify ancient and modern weapons. The feet of the posts take the form of eagle's claws, standing on cannon balls.

Not only do the firm exhibit chamber suites and chiffoniers, but there are also shown sideboards in oak, ladies' toilet tables and other novelties, which exhibit a constant tendency towards refinement in form which will sow the seed of luxury in whatever homes appropriate them.

THE MODERN DRESSER.

THE development of the modern dresser or sideboard, from its primitive ancestor the manorial chest, which in England was called a standard, and in France bahut, is in itself the history of the art of furniture. The ancient chest or coffer, which originally belonged to the age of castles and military encampments, was superseded by an article called the "armory" or "armoire," borrowed from the church, where it served to hold the sacred vestments, vessels and books, as well as the armor of the man at arms of the chapter. The armory lifted on four feet, with a space behind the doors filled with little drawers, and answered the same purpose as the chest with its compartments. Later on both the armory and the cupboard were combined in an article called by the French a "credence" or Gothic dresser, which contained several tiers of shelves surmounted by a canopy. By degrees as times became more luxurious, its size became amplified. Sometimes the back was carved, sometimes filled with gilded leather, and in each shelf was laid a napkin of creamy damask. The latest variation in this picturesque piece of furniture was the buffet, which was a movable dresser.

To-day the huge buffet of Renaissance times has given place to those exquisitely artistic and practical structures known as the modern sideboard, which in the case of the display of Mr. S. P. Porter, take the form of reproductions of French, Colonial, English Colonial and Romanesque sideboards, whose forms have remained perfect for several generations. A little gem of furniture is his Empire buffet, No. 529, made of mahogany.

Mr. Porter is also exhibiting a large line of chamber suites, ladies' desks, chiffoniers, buffets, china closets and general cabinet ware, all of which illustrate the magnificent simplicity that now characterizes the furnishing of houses, as compared with the heavy sumptuousness that prevailed some years ago. There is a charming suggestiveness of Louis XV. style in many of the ladies desks, and others are in Colonial lines delicately decorated with hand carvings in low relief. Grace and likeness characterize the line of furnishings manufactured by Mr. Porter, as well as solidity, soundness, simplicity.

The New Athens Furniture Co. of Athens, Pa., are exhibiting a magnificent line of oak chamber suites, which is in charge of Mr. S. P. Porter.

THE AMERICAN ROCKER.

THE French consider the American rocker as one of the wonders of the age, and certainly nothing more luxurious, dreamful, comfortable and economic in the form of a chair has ever been invented. Any one in possession of a Henry II. chair, an old Roman folding chair, a huge heavily carved Jacobean chair and a Flemish chair, say of the sixteenth century, could afford to trade the entire lot for an American upholstered rocker, and feel that they had got the best of the bargain.

The fancy chairs and rockers finely decorated and in highly polished frames, or upholstered in plush, brocatelle, tapestry or corduroy, exhibited by the New Haven Chair Company, are of such extraordinary beauty and admirable workmanship that even Michael Angelo himself never sat in anything more luxurious. All styles are exhibited from a chair for the plain citizen, to one that Solomon might choose as his throne par excellence.

ELEGANT through service to Pittsfield and the Berkshire Hills via New York Central.

PALACES on wheels are the new Wagner cars of the great through trains of the New York Central.

No other line compares with the New York Central in its service to Detroit, Cleveland and Chicago.

NEW DESIGNS IN AMERICAN FURNITURE.

M. & H. SCHRENKEISEN.



NE of the most important, attractive and well arranged displays of household furnishings now on exhibition is in the warerooms of Messrs. M. & H. Schrenkeisen, Nos. 19 and 21 Elizabeth street, New York City. As is well known, this firm devote their attention exclusively to the manufacture of parlor and drawing-room accessories, and to the manufacture of library and hall furnishings.

The display is one that is thoroughly representative of the present high level reached in American fine furniture, and at a glance impresses one as the production of educated thought in design, and skilled labor in production. Many of the three piece suites are in mahogany, decorated with marquetry in colored woods, brass, pearl and ivory. The extensive use of marquetry decoration is one of the prominent effects of the entire line of designs in furniture; not only divans and chairs, but parlor cabinets and parlor drawing room tables are also enriched in this manner, the light marquetry being extremely decorative when carried out in dark mahogany or rosewood.

There are shown over a hundred odd pieces of sumptuous furniture, including onyx top pedestals in burnished gold, bric-a-brac stands, piano stools, tray tables, etc. The modern house would be shorn of half its splendor if dispossessed of such dainty and fanciful creations as those enumerated. Many of the tables have lines of marquetry, decorating both legs and leaf, and one table in particular, in prima vera, with brass and pearl inlay, is particularly fine. Many of the piano stools are exceedingly artistic and unique, some having carved frames entirely gilt, and others being in mahogany, with or without inlay enrichments.

In style, the pieces follow the suggestions of the eighteenth century French styles that are now so much in vogue.

Their occasional tables, as a whole, are marvels of delicacy and beauty, and such a pronounced effort to contribute to the luxury of the modern drawing-room will certainly be appreciated by the trade at large and its customers.

In juxtaposition to the display of gilt and inlaid furniture is their magnificent line of overstuffed goods, in which the firm have outdone all previous efforts in rich and elaborate upholstery. The great array of rich and beautiful textile fabrics now at the disposal of the upholsterer has been made use of by the firm in the execution of many fresh and original ideas in color and texture treatment. The coloring of the work includes the most delicate shades imaginable, such as pale greens, dainty blues, copper reds and pale gold and tea rose fabrics, intermingled with sumptuous tapestry work, which, taken in connection with the sumptuous lines of treatment employed, make such work the very ideal of luxurious furnishings. There are some loose cushioned suites, in which movable silk cushions are provided for the seats, back and sides of the chairs. Some corner divans are shown similarly treated, with large, loose cushions of silk filled with down, the corner above the divan being artistically draped with tapestry, suspended from a canopy of gilt carved wood.

There is a center divan, constructed on simple and graceful lines, upholstered in tea rose damask. The top of the back is surmounted by a carved gold termina, for holding a vase of flowers.

We must not overlook their dainty line of all gilt cabinets, the majority of which are fitted with plate glass mirrors, and many of their fancy inlaid bric-a-brac cabinets in mahogany are among the most beautiful conceptions of the kind that we have ever witnessed.

In their department of library, hall and dining-room furniture many novelties are shown. There are several new club or library suites, luxuriously upholstered in leather and tapestry materials.

THE NEW YORK CABINET COMPANY.

THE New York Cabinet Co., whose exhibit is located in the warerooms of Messrs. M. & H. Schrenkeisen, are specialists in occasional pieces of furniture, and their work is thoroughly unique and attractive. They exhibit some fine Louis XV. tables in gilt, with Mexican onyx tops and a Rococo

THE DECORATOR AND FURNISHER.

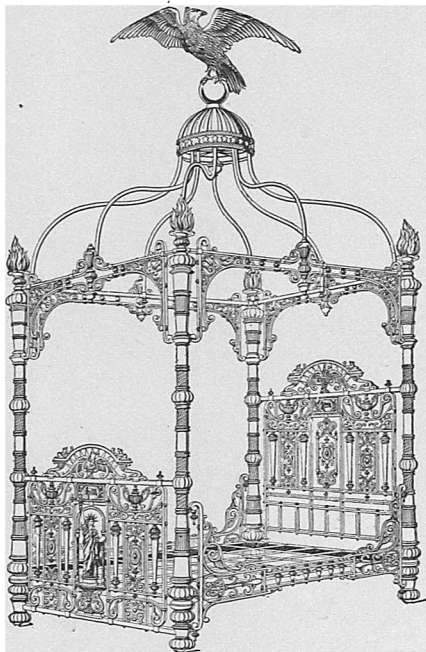
suite in gilt with silk tapestry panels, is remarkable for the delicacy and beauty of its carvings. All their gilt work is highly burnished, and they also manufacture a line of goods in the line of music cabinets, pedestals, occasional tables in nests, and single tables in Vernis Martin finish, in which the decorations are a combination of European lacquer with decorative paintings in natural colors, the subjects being in accordance with French eighteenth century taste. The lacquer employed in these goods is extremely lustrous, and peculiarly susceptible of decorative painting.

THE COLUMBIAN BRASS BED.

A WISE man, at this season of the year, is he who sleeps in a brass bed. It is almost as good as a visit to the country to exchange the heavy, hot, wooden bedstead you have lain in all winter, for the airy, cool luxury of a brass bed. These bedsteads have been generally used in Europe for more than half a century, and are now being gradually recognized as the most suitable bed for America. They are peculiarly well adapted to this country for many reasons, but more especially for their sanitary qualities, while in point of workmanship, finish and design and durability, metallic bedsteads will compare favorably with the most ornamental bedsteads constructed in wood.

These beds are heavily lacquered to prevent the metal from tarnishing, and it is only necessary to keep them free from dust and damp to preserve their lustre.

We herewith illustrate the Columbian brass bed, specially manufactured by Messrs. Hoskins & Sewell, of this city, for the Chicago Exposition, where it has been the admiration of thou-



THE COLUMBIAN BRASS BED. MANUFACTURED BY HOSKINS & SEWELL.

sands, as an illustration of the extremely decorative effects that can be achieved by the art manipulation of metal. The bed as a whole is a marvel of art. The four standards of the bed, which are in themselves richly decorated, support a magnificent brass canopy, and are terminated with representations of flaming torches, after the manner of liberty enlightening the world. The canopy is surmounted by the crown of republican sovereignty, on top of which is perched an immense representation of the American eagle. The foot of the bed is decorated with a figure of Liberty, surmounted by the American Eagle.

This is perhaps the most ambitious design in brass beds ever manufactured, and will serve as a standard of taste for other manufacturers to live up to. There will soon be no limit to the use of such beds, for our hot summers demand cool furnishings of this description, which harmonize with any style of furnishings and any quality of wood.

THE MILLER LAMP.

UNTIL within a few months ago it was thought that the manufacture of oil lamps had achieved perfection, and that they were as perfect as human mechanism could make them. In the most perfect lamps, the wick movement was regulated by a lever, instead of the usual cog wheel attachment,

which, by lifting the wick all round, preserves an absolutely uniform surface. Some people, however, objected to the lever movement, simple and perfect as it was, from the reason that on account of the nervousness of their own fingers, they would, at times, jerk the wick upwards, rather than lift it with that steadiness of motion that produces a gradually increasing flame.

It remained for the inventors of the Miller Lamp to combine the wick lever with a screw attachment, which, while it permits the lever to retain its plunge movement, at the same time permits of the most accurate adjustment of the flame by means of the screw attachment, and is perfection itself.

The Miller Lamp is otherwise constructed on scientific principles. The current of air passes through the large central tube, which, keeping the air from being overheated, makes the lamp perfectly non-explosive; this lets the air into the perfected cone, and insures perfect combustion on both sides of the wick. The lamp is also so constructed that the oil cannot drip down the air tube, any dripping of oil being delivered to the body of the wick for combustion. The lamp has no dirt pocket, and is therefore the most cleanly lamp on the market. The device for re-wicking the lamp is simplicity itself, and the wick may be pulled right out of the lamp, at any moment, and a new wick substituted in less than a minute.

Another excellent quality in the lamp is the aluminum oil indicator attached to the filler, which indicates when the reservoir is full, and thus prevents an overflow.

The Miller Lamp is splendid in finish, and is an ornament to the household library, school, or wherever a good, steady, simple lamp is required. Every lamp manufactured is stamped with the trade-mark, and the words "Miller Lamp." It is so constructed that if any part should be broken, that particular part can be replaced at small cost, thus making the lamp as good as new. This is an important feature, as many other lamps when out of repair must be thrown away.

As to styles, every conceivable style of lamp is manufactured under the Miller patent. There are parlor lamps, bracket lamps and banquet lamps in every variety of design. Some of the lamps have the body composed of imported porcelain Wedgewood ware, magnificently decorated with floral motives. In the piano lamps the standards are in brass work and silver, very decoratively designed. The finer designs of such lamps are supported on square tables of Mexican onyx and gold brass fittings. These lamps radiate ample light, and are beautifully decorated with shades of silk and other materials.

No one wanting a good lamp should make a purchase before first seeing the Miller Lamp, which is manufactured by Edward Miller & Co., of No. 10 and 12 College place, New York city. For people who live at a distance, the firm publish a catalogue, finely illustrated, from which lamps of every variety can be ordered with the same precision as though ordered in the store itself. The prices range from \$2.00 for a plain lamp, up to \$100 for the more highly ornamented variety.

F. RHONER & COMPANY.

FOR the thousands of people who require artistic, attractive moderate priced furniture of good workmanship, suitable for the hall, parlor and library, the line of goods manufactured by F. Rhoner & Co., of 437 East 22nd street, New York, will appeal with peculiar force. The new patterns prepared for the coming season are now on view in their warerooms, and the exhibit is one that reflects great credit upon these enterprising manufacturers. There are three-piece Empire and Marie Antoinette suites in mahogany and delicately tinted brocades that are exceedingly fine examples of these styles of furnishing.

There is a large line of gold pieces containing over fifty new designs in suites, occasional chairs, tete-a-tetes, etc., all exquisitely carved and upholstered and finished in burnished gold.

A Louis XVI. suite in gold and gendarme blue is positively captivating in its beauty, while the price beats all past "records" in the trade for this style of goods.

The great Venetians who adored decorative splendor would have had every longing satisfied by the possession of such goods, as well as with such artistic mahogany parlor cabinets, with gilt brass mounts, in the Empire style, and crystal plate doors, as are also made by the firm.

All these goods, including gold and mahogany tables, gilt jardiniere stands, etc., are light and graceful in form, and in design artistic and original.

THE DECORATOR AND FURNISHER.

The overstuffed department is one of the most interesting displays of the kind in the country. There are many new designs in plain and biscuit tufting, on full sized Turkish frames, and indeed human ingenuity has been exhausted in creating such luxuries of the furnishing art.

In the line of lesser priced parlor suites with open or upholstered frames, one is frequently surprised at the artistic beauty of an Empire or Chippendale effect that is really worth double the price of the goods.

For libraries, parlors or even bed-rooms, the useful, attractive and most durable leather upholstered lounges made by the firm are specially desirable. And their leather upholstered easy chairs are as good as beds to sleep in, such is the deep gratification they give a weary occupant. Some of the lounges are in corduroy coverings, a popular upholstery material that comes in all shades.

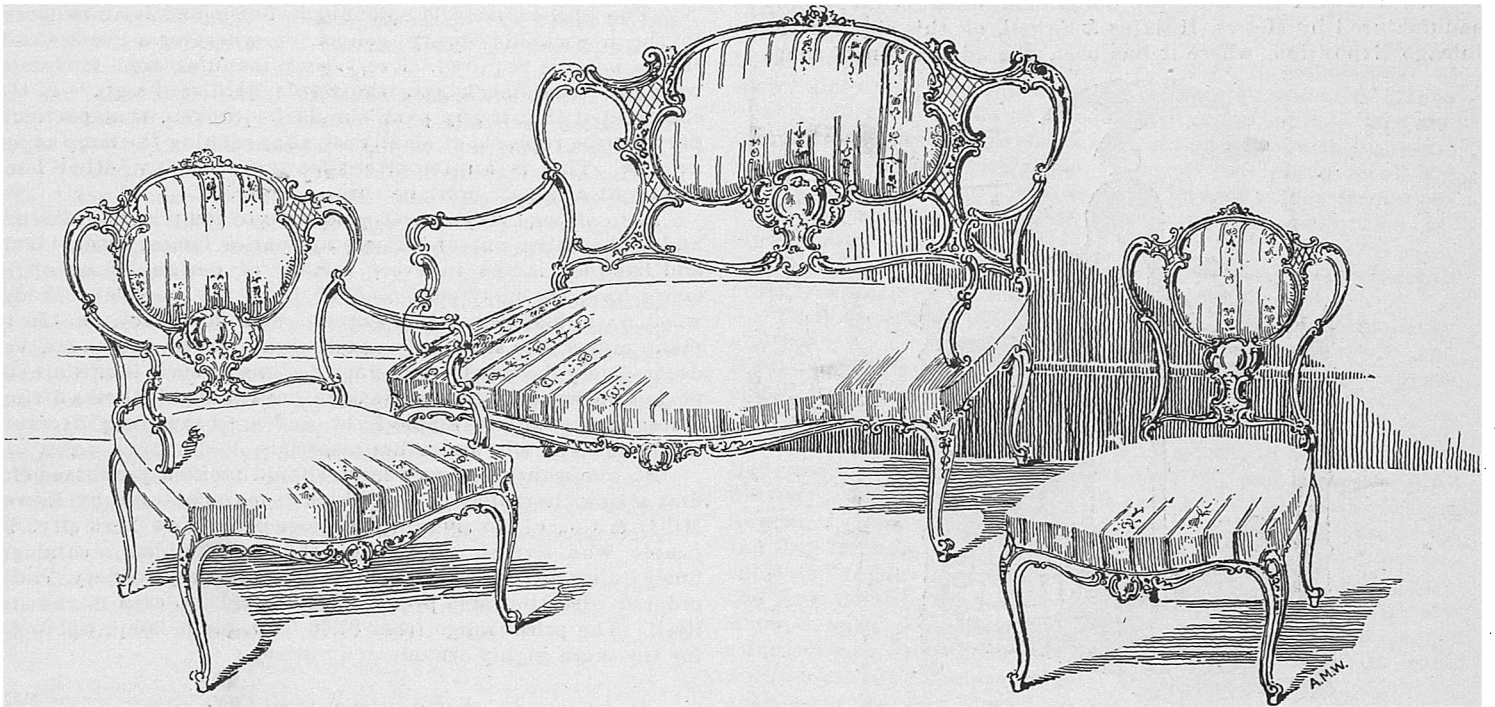
In addition to the above lines the firm manufacture a particularly fine collection of circular, square and oblong parlor tables in carved and enriched mahogany. A fine Empire table on a richly decorated pedestal is an original conception. Some of the tables are mounted on two and some on four pillars, and all are excellent examples of the woodworker's art. In the Empire reproductions the perfection of the brass work is a noticeable and most desirable feature, making every article worthy to take immediate rank and an heirloom for succeeding

generations. modern furniture is infected, a spirit of eclecticism reigns supreme in modern fashionable drawing-room appointments, and in the line of furnishings we at present refer to there are a thousand articles of elegance and taste awaiting the selection of the purchaser.

Shall we make mention of their most decorative and stylish suites just completed?

There is a daintily conceived Empire drawing-room or boudoir three-piece suite in mahogany frame and softly tinted Empire upholstery. We publish an illustration of an elegant bijou suite on rococo lines, designed especially to meet the growing taste for delicate, fashionable, artistic and not too costly furnishings.

The change from furniture decorated with gilt brass ornament to that enriched with delicate marquetry in ivory, brass, mother-of-pearl and the scented woods of the Orient, is particularly agreeable, and the excellence of the work of the character produced by the firm is proven by some recherche suites in mahogany with Dutch marquetry enrichments that are models of the most skilled workmanship. The insatiable enterprise of Messrs. M. F. & F. E. Schrenkeisen, of 49-51 Elizabeth street, in the production of gold goods is one of the wonders of the trade, and some choice gold and onyx tables, gilt suites, gilt Roman chairs, piano stools, ottomans, pedestals, etc., exquisitely carved and finished in rich burnished gold, prove that



A DRAWING-ROOM SUITE. MADE BY M. F. & F. E. SCHRENKEISEN.

ing generations. The quality of Messrs. F. Rhoner & Co.'s work is well known to our readers, and their new season's display proves that they can successfully compete with manufacturers of similar goods.

M. F. & F. E. SCHRENKEISEN.

WHEN the visitor enters the warerooms of Messrs. M. F. & F. E. Schrenkeisen, of this city, wherein are displayed the magnificent new line of parlor, hall and library goods prepared for the coming season, the sudden electric illumination of the various apartments disclosed a scene of rare magnificence with dramatic effect. The extreme brilliancy of the burnished gold furniture, for which this firm is famous, emphasizes the refinement and artistic beauty of their Empire, marquetry, decorated and overstuffed suites, the whole forming a bewildering splendor of luxurious furnishings.

In style, the various suites and occasional pieces are not too pronounced reproduction of orthodox forms, but preferably are fascinating blendings of French and Empire eighteenth century styles, suited to the American taste, and of such a character as will make the furniture harmonize with pre-existing furnishings in the average middle-class home. Thus happily trade considerations, as well as the claims of artistic progress, are hostile to monotonous copyisms, as lavish spirit with which too much of

they have made a complete mastery of this most refined and expensive method of finishing furniture. A gilt suite in Empire green, and another in rose-du-Barri brocade, are gems of the collection.

In their overstuffed goods, silks of the finest quality and choicest colors are employed, and original effects in upholstery are produced. These indeed are the necessary and everyday belongings of a country whose homes are the admiration of the world. A pillow-backed suite is one of the latest innovations.

In special effects an elaborately carved bijou suite in tulip wood is a dainty conception.

In library furniture their Chesterfield suite is a luxurious overstuffed creation covered in woven tapestry. Many new designs in leather couches and easy chairs are produced in oak and mahogany, and the line of library easy chairs and Morris chairs is as varied as the most exacting customer can demand.

In dealing with the popular demand the Messrs. Schrenkeisen have proved that they can produce work equal in style and finish to foreign examples. Although possessing French and English elegance of character, the goods are of American conception, and the immense demand for this firm's productions prove that it has discovered the secret of success.